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#### A BUREAU FOR CRITICS.

THE ways of a critic are beset with difficulties of which the general public scarcely dreams. To begin with, there is the cardinal difficulty of writing about music at all. The old-fashioned critic with his stereotyped phrases had a comparatively easy time, and even his modern compeer who employs the ladylike adjectives of "delightful," "delicious," "piquant," and the like is not very hard set to it to put his impressions on paper. He deals in symbols or counters which have a certain face value, but give the reader no particular idea of the impression received by the critic. But nowadays more is expected of the musical journalist. It has been dimly perceived that old-fashioned criticism was merely a kind of parsing with a sprinkling of descriptive adjectives. Thus, instead of saying that a certain noun is the subject of a sentence, you label it as the "delicious" noun which is the "delightful" subject of an "entrancing" verb. But some of us attempt more than that. And then, dealing with impressions received from an art which has no verbal equivalents, or very few, we have to ransack the shelves on which our adjectives and similes are stored in the vain hope of finding one which will fit the case. A celebrated American critic has been accused by an English reviewer of writing "piebald jargon." Well, musical criticism must be more or less of a piebald character. We must use the conventional musical descriptions, and we must colour our style to fit the composer or executant under discussion. So that musical criticism is at the outset hedged round with an obstacle, the difficulty of surmounting which only those who have tried can know.

But I do not particularly wish to speak of this kind of difficulty. There are others which might be overcome easily enough if there were some kind of organisation among us. I have followed my "profession" (let me call it) for a considerable number of years, and one fact

has more and more impressed itself upon me. It is this: from quite excusable ignorance criticism is often unjust to executant artists. We know so little about them, and it is only when circumstances have drawn apart the veil that we find we have been unconsciously unjust. To begin with, there is the question of an artist's health. We go to a concert flushed with our own critical importance, and we sit there as stern as the gods on their judgment seats. A famous pianist, we will say, interprets a Beethoven sonata as if he no longer cared for it—which would not be surprising when we consider how often he has played it in public; we publish the fact that his interpretation was lacking in the true Beethoven spirit. And yet it often happens that that declension of interest from that which the same artist had previously aroused in us is caused, not by any intellectual or technical failure on his part, but from a sudden indisposition, or from the reaction of a week of ill-health. I defy any man to play Beethoven properly if he be suffering from a touch of neuralgia. Even such a ridiculous thing as a wet day and a difficulty in obtaining a cab on the afternoon of a recital are enough to upset a sensitive artist's equilibrium. I say nothing of his domestic affairs. Now, if a central bureau were established as a medium between the artist and the critic, we might be informed of his state of mind and health, and would modify our criticism accordingly, or at any rate we might let the public know.

We critics are somewhat in the same boat, it is true. We often have to listen to a sonata when we are not in the frame of mind for it. But appreciation is a different thing from performance, and by dint of a trained concentration we can to a great extent throw off our mood of the moment. So, perhaps, can a very great artist. But he is, unfortunately, bound by a pre-arranged programme, which insists that he shall play Beethoven's Op. III and none other, though perhaps he feels more in the mood for the "Waldstein" sonata. It would never do to alter the programme at the last moment, especially when an analytical book is provided; but do we really require analytical books? They tell us very little, and often they give quite a wrong impression in their reading matter. I think they are a survival of the old days when it was thought that music is a closed art to all but those

who are specialists. If a man cannot detect by ear the first subject of a sonata movement, and is unable to perceive its development, or if he cannot hear the many episodes and tributary themes, nor grasp what is the second subject without the aid of analytical labels, he must be very unmusical. And if he is a specialist, surely it would be worth his while to buy a score of the work in these days of cheap and excellent music-printing. Not that music should be followed with a score, except for special purposes, for to do so is to lessen appreciation of the music by setting up another mental action. The Wagnerians who follow the *Ring* with a score amuse one gently. They have to read the music, note mistakes, grasp the dramatic ideas, appreciate the acting and singing of the artists, criticize the *tempo* of the conductor, and generally take an interest in the opera as drama, to say nothing of the work the eyes have to do in taking in the *mise-en-scène*, and all simultaneously. The human brain will not do it. This dissertation may seem to have no connection with my subject. But it has. For the only obstacle in the way of a plan I am about to divulge is the analytical programme book. If the artist or quartet party were not bound by it, there would be no difficulty in the way of an artist arranging his programme according to his mood. We could be given a printed list of his *répertoire* with a number against each composition, and on the platform there should be exhibited the number of the work he means to play. That seems a ridiculous plan, does it not? And yet I know several artists who would be only too glad to adopt it if it were at all feasible.

But we critics certainly ought to be given information which is now withheld from us, or only leaks out by chance, and then is distorted by passing from mouth to mouth. I take an instance which has come to my knowledge concerning the Ysaye Quartet. It has been rather severely criticized in some quarters, and often with justice. But there are at least two points which we ought to have been told. The first is that the Quartet is not accustomed to play in so large a room as the St. James's Hall, and that fact considerably upset the different members of the party. They were afraid they would not be heard, and yet when they played loudly they felt they were losing balance of tone. The second point is that the criticisms of the tone of the 'cello were all written as if M. Jacob—an excellent artist, in truth—was responsible for it. As a matter of fact, he plays on an inferior instrument. It may be said that we critics ought to have taken that into account without any information from my central bureau; but it is not easy for a critic to decide whether bad tone is due to playing or an instrument. Perhaps a violinist or 'cellist himself might be able to detect the fact at once, but we critics cannot be expected to be specialists in that sense—we have so often heard uninteresting tone quality produced on instruments which should be good enough for any artist. I cannot leave this subject without saying a word as to pianos as a factor in the impression produced by a pianist. For some reason or other it is recognized etiquette that a piano must never be blamed. Among ourselves we will be most uncomplimentary about it, but we do not say so in print; and often the poor pianist is blamed for a hardness of tone when really the piano is responsible for that effect. There are some excellent instruments in existence which will not stand powerful playing. The tone gives out and becomes short and barking. The pianist should not be blamed for this, unless it is known that he only plays on that particular make of instruments because he is subsidized to do so. Perhaps my central bureau might confidentially inform us of that fact. But it would be a little outside its scope,

which would mainly be that of giving us such information as is required for the writing of just criticism. It might be that in time the bureau would organize a kind of scale of criticism skilfully compiled from all the praise or blame which the Press has showered on well-known artists. We could, then, in writing of mixed concerts, merely mention the class of the artist and no longer worry our brains to coin some new adjective to describe their singing or playing. This would particularly apply to the smaller players and singers who are not interesting enough to demand close criticism. In the case of pianists, too, it might be possible to issue certificates of virtuosity, so that it would be no longer necessary for them to include fireworks in their programmes.

EDWARD A. BAUGHAN.

#### PAST AND PRESENT OF THE EXERCISE AND THE ÉTUDE.

THE steps to the Parnassus of pianoforte playing have greatly increased in number since the days of Clementi and Cramer. At the beginning of the nineteenth century practise of a certain proportion of their studies enabled players to render fair justice to the works of Haydn, Mozart, and early Beethoven. Clementi, however, and Cramer, and Czerny, who came on the scene a little later, proved only pioneers. There followed a host of men—Chopin, Liszt, Henselt, Rubinstein, Alkan, Thalberg, to name only the *sommîtes*—so that now for a pianist to keep pace with modern (by which term we mean from Chopin onwards) pianoforte music is no easy matter. If you have well-trained fingers, a study, for instance, of Chopin's *Études* will enable you to attempt his music (we refer here only to the mechanical rendering of it); but for Liszt and the other composers mentioned above, their *Études* must be practised, for each of them had his own style of technique, his own little bag of tricks. And they have not superseded the early finger-trainers, Clementi, Cramer, and Czerny, who still remain the firm foundation-stones of serious pianoforte playing.

How different was the state of things in the eighteenth century! By way of contrast, then, let us take a glance at those olden, we might really say golden, days, so far as the peace and comfort of both young and old folk are concerned. Let us open Couperin's "L'Art de toucher le Clavecin," published at Paris in 1717, and gaze at the neat set of progressive exercises, preludes, extracts from movements of Couperin himself. In these, and also in the careful comments with regard to the rendering of ornaments to the playing of accompaniments, we see that the old French master was bent on making musicians and not mere players. He treats not only *du toucher*, but *du beau toucher du Clavecin*. There is a piece of advice in this old book to which heed might profitably be paid in these days. It cannot be followed to the letter, but attention to its spirit might lead to less of the practise-this-exercise-ten-or-twelve-times, or play-over-this-difficult-passage-a-great-many-times system of ordering a pupil how to prepare for the next lesson. Couperin says: "It is better during the first lessons for children not to practise in the absence of their teacher. Young folk are too flighty to submit, and to hold their hands in the manner prescribed. As for myself, when children are first placed under my care, I take the precaution to carry away the key of the instrument on which I have taught them, so that during my absence they may not in one moment disturb what foundation I have carefully laid during the space of three quarters of an hour." Only genuine

teachers will appreciate the wisdom which underlies this simple statement.

Now let us turn to another and even greater teacher, Bach. It seems, indeed, wonderful that so mighty a genius should have had the patience to teach. Here, however, it is not the fact of his having had pupils—and, by the way, many of them—but what he taught. He began to teach his son, Wilhelm Friedemann Bach, when the latter was only nine years of age, and he put before him compositions of progressive difficulty (preludes, allemandes, minuets, chorales), and, so Spitta tells us, "even let the boy himself write some." Then, to take a pupil of more advanced years, there was Heinrich Nikolaus Gerber, to whom Bach gave, and for "thorough" study, his Inventions, Suites, and the Well-tempered Clavier. It may be said, and with some truth, that Bach's teaching was quite exceptional. In giving his own music to his pupils to practise it was so, yet we find other cases in which music of a similar character was put to pupils. At that period, and this is the point we wish to make, there was no special book of exercises. Both Handel and Bach we know collected movements from various quarters, and of the Gerber mentioned above we know something of interest previous to his becoming a pupil of Bach. When only thirteen years of age he made a neat copy in a book of various preludes (*Praeambulen*), fuguettes, and other short pieces which his teacher recommended him to practise. Gerber was born in 1702, and the book, which has been preserved, contains pieces by Pachelbel, Buxtehude, and other composers of that time. The words above within quotes deserve a moment's attention. We know that thorough-bass formed an important part of Bach's system of teaching, but allowing a mere boy himself to write out some pieces was a very wise practical step which might now be imitated with advantage by teachers.

The tutors for the harpsichord during the first half, or we may perhaps say three-quarters, of the eighteenth century display a very early stage of the exercise proper. "The Compleat Tutor for the Harpsichord or Spinnet," and "Playing the Harpsichord, Spinnet, or Pianoforte," have technical passages of just one or two bars for each hand (embryos, in fact, of the Daily Studies of Czerny, Tausig, Ehrlich, etc.) and short "Lessons" intermixed with dance tunes, folk melodies, airs, or minuets by Corelli, Hasse, Handel, etc. "The Harpsichord Preceptor," published later, contains "Thirty easy and pleasing Lessons in various Keys, progressively arranged, with Preludes, Canzonets, and a Duett for two Performers. The whole calculated (on a novel and interesting Plan) to ease the Master, and greatly facilitate the improvement of Pupils."

Already in 1705 we find an educational work published in London, viz. "A First and Second Sett of Easy Preludes for the Pianoforte," by Matthew Camidge, for many years organist of York Cathedral. Here there are no little tunes to refresh young pupils; every exercise, whether for firm chords, arpeggios, or scale passages, has a strictly educational aim. In one place we note a recommendation to play an exercise in a transposed key, a good plan on which, by the way, Bülow in after years laid such stress. Two years later (1707) appeared Dussek's "Instructions on the Art of Playing the Pianoforte," in the exercises of which we detect the influence of the pianists of that day. Then in 1800 came John Parson's "Elements of Music with Progressive Practical Lessons"—another good work. At the end there are some pieces—sugar after the pills. The last piece but one is "The King's Anthem," with improved words, of which the first stanza runs thus:—

Fame! let thy trumpet sound;  
Tell all the world around,  
Great George is King.  
Tell Rome, and France, and Spain,  
Britannia scorns their chain;  
All their vile arts are vain;  
Great George is King.\*

And last comes "Britons, Strike Home," but without Purcell's name. This preceptor claims to be the first to offer progressive lessons; these, however, consist "of the most elegant and fashionable airs of Handell, Haydn, Arne, Hook, Garth, Gretry, Linley, and other eminent Composers." The pieces are grouped so as to form a "suit of six very pleasant sonatinas," but each one begins "with a Prelude in the key." The duet, by the way, is "The celebrated Dead March in Saul, composed by Mr. Handell"; the arrangement is quite simple.

In Clementi's time came a change in the order of things. Early in the century he published his "Introduction to the Art of Playing on the Pianoforte," in which after the Elements of Music are explained, and "preliminary notions on fingering" given, come scales, preludes, with, finally, a selection of short interesting pieces, culled from various sources, giving useful work for the fingers.

The idea of publishing selections of studies seems to have suggested itself first to the esteemed teacher of Mendelssohn, Ludwig Berger, who edited and published 12 Cramer Studies. Clementi and Cramer each wrote 100 studies, and perhaps even in their day the large number proved somewhat depressing. Beethoven also made a selection of Cramer studies for the use of his nephew Carl. Since Berger, his example has been followed by singularly able men: for Clementi, Tausig and Buonomici; for Cramer, Köhler, Bülow, and Pauer. The original collections, although containing for the most part excellent music, were too large, and this must have been felt more and more after the modern writers already mentioned had begun to attract attention. Various works extensively used for many years are being gradually superseded by such selections, or by sets of studies culled from various sources, as, for instance, in the "School of Studies," now being edited by Mr. O. Thümer. Such a plan offers refreshing variety. The very title, for instance, of Czerny's elementary work has an alarming sound. One hundred and one exercises! To children the number sounds forbidding; many, indeed, while plodding through page after page must wonder whether they would ever get to the end. The work of selection can only be done by a musician of great experience. Pupils and amateurs would, if left to themselves, merely pick out what suited their fancy; a wise player and teacher selects those studies which give the fingers an all-round training, enabling players to interpret music of various periods and various styles.

J. S. S.

#### THE HOME OF THE MEISTERSÄNGER.

To the average traveller Nuremberg is undoubtedly one of the most fascinating towns in Europe—not only on account of its picturesqueness, but by reason of the manifold historical events with which it has always been so closely associated. To the musician, however, its chief

\* This version first appeared in the "Gentleman's Magazine" for December, 1745, p. 662, with the following heading:—"An attempt to improve the song God save the king, p. 552, the former words having no merit but their loyalty." At p. 552 is given the music with the words as at present used, except for the opening line, "God save great George our king." The whole of the "improved" poem is quoted in "Henry Carey und der Ursprung des Königsgesanges God save the king" in first volume of Dr. Chrysander's *Jahrbücher f. Mus. Wissenschaft*. We mention it, however, for as it is given in an ordinary Tutor together with the music, this version would seem to have acquired a certain popularity.

interest lies in the fact that here once really lived, and moved, those *Meistersänger* with whom Wagner's masterpiece has made us so familiar, and which, to the enthusiast at least, far outweighs all other charms. Unlike most of its compeers, the ancient city has changed but little since mediæval days, and thus, with the aid of imagination, we can easily picture the worthy "singers" as they went about their daily avocations nearly four centuries ago. Indeed, on leaving the busy market place, so unaltered are the surroundings that we might almost fancy ourselves transported back to the days when Hans Sachs and his burgher musicians walked along the winding streets on business or on pleasure bent. Behind the Marienkirche, not far from the Gänsemännchen fountain, we come upon the narrow lane now so frequently represented on the operatic stage. On both sides of the rough, uneven pathway stand high, quaint houses, with innumerable gables perched on their red-tiled roofs, like nests of some colossal birds at the edge of a slanting cliff. Dotted along the front are endless lattice windows, apparently more for ornament than use, judging by their size and shape. Truly, the builders of that period had but scant love for heaven's air and sunshine, for few, if any, rays of light can ever penetrate to the low, dark rooms which open on the dusky street. High overhead a glimpse of sky just shows between the overhanging eaves, but down in the shadowy path below reigns perpetual twilight. Here nothing is incongruous or out of place. Among the dwellers in those parts fashion's vagaries are unheeded, and the dull neutral tints of the women's dresses, relieved by bright-hued aprons, seem part and parcel of the old-world vision.

Down on the cobble stones the children are playing as of yore, while their mothers hasten to and fro, or gossip in the doorways, with the ever-busy knitting needles flashing through their nimble fingers. So real, and yet so dream-like, is the scene that as we near the corner we half expect to find the old shoemaker poet himself, working, as though for dear life, at his last, while his shrewd, homely face wrinkles over with smiles. Past and present for the moment mingle, and we can almost fancy we hear the tap ! tap ! of the hammer as he plies his trade and muses aloud on the strange and devious ways of man.

But alas ! the dream vanishes as we emerge from the dim alley and once more face the practical realities of life. The large square-built house is there in truth, but the cobbler musician is gone, and, saddest of all, his home is now an ordinary second-rate *Gasthaus*. Perhaps, though, in this utilitarian age we ought to be thankful that the Meistersinger's dwelling place has escaped being transformed into a Bon Marché or Emporium, as under other circumstances it might have been. Here, at least, sentiment is not so distinctly outraged, for teetotalers notwithstanding, there is always something decidedly picturesque about a foreign wineshop. And in this case the owners of the *Gasthaus* do not permit the renown of their abode to be forgotten, for the legend, "Hans Sachs' Haus," is set forth along the front in letters fully a foot or more in height.

By some extraordinary law of contrast, on leaving the "Hans Sachs' Gässchen" we come upon one of the few patches of modernity to be found in the city. Undismayed by their venerable neighbours, brand-new stucco shops flaunt plate-glass windows filled with marvellous German garments, probably "a joy for ever" to their wearers, but assuredly not "a thing of beauty" to the average beholder. Luckily such eyesores can soon be left behind, and turning to the right we hasten through the *Platz* near by, where, as lately as 1874, a statue to

Hans Sachs was erected by the citizens of Nuremberg. Beyond this we cross the river, and, climbing the hill, come at last to the little church of St. Catherine,\* now fallen from its high estate and only used as a school for modelling. Obtaining admittance to the enclosure by means of a gate which, from its appearance, might be expected to lead to a stable, we stand lost in astonishment at the size of the building. Small we expected it to be, but the actual edifice falls short even of our modest expectations, for so tiny is the structure that it seems scarce larger than its counterpart upon the stage. Certainly no love-stricken swain in real life would ever have chosen this spot from which to gaze upon the object of his affections, for had he done so he would unquestionably have drawn upon himself the notice of the entire congregation, although this, by the way, must have been of the minutest, to say nothing of the embarrassment which he would have caused the lady by his attentions. Such trifles, however, signify but little in opera, so forgetting for a moment the imaginary Walther and his rival, we enter the historic walls, where, in bygone days, were held the contests of the *Meistersänger*. Our first feeling is one of disappointment, for no inscription or monument tells of former greatness, and, judging from its present aspect, the church might always have been a so-called Academy of Art. Against the bare walls are ranged bas-reliefs in different stages of completion, the floor being crowded with large plaster-of-paris casts and all the para phernalia of an artist's work. One solitary picture alone remains, but what the subject is it is impossible to say, the painting being hung high out of reach on a pillar. A low step leads to the miniature chancel, in which, when song competitions were held, the "markers" fulfilled their duties. Separated from their judges by a large curtain, the performers stood in the body of the church, where to the right sat Hans Sachs in the seat of honour. Strangely enough, here, on the original spot, one hears nothing of the platform which plays such an important rôle in the opera. Whether this very palpable piece of furniture was part of a now forgotten custom, or only evolved from the poet's imagination, it is impossible to say, and after all it matters not, for our thoughts are with the *Sänger* of olden days. Poor aspirants after fame ! how their hearts must have quaked at the ordeal through which they had to pass before being admitted to the guild itself. How their voices must have quavered as they poured forth their own long-winded verses to some familiar tune, knowing full well that the unseen *Merker* were scoring down all slips and faults with stern exactitude. Yet, on the other hand, with what pride would some more than usually gifted competitor produce a new melody "of his own invention." How anxiously the new acquisition would be written down and labelled "the blue tone," "the ape tune," "the yellow lily tune," or some such name, and then how carefully it would be treasured in the archives of the *Schule*, while the lucky musician considered himself amply repaid by the privilege of wearing the chain of coins which entitled him to be called *Davidwinner*. All honour to the sturdy *Meistersänger* and their music. Doubtless their compositions were dull and formal, nevertheless they paved the way for the later efforts, which after many changes have culminated in the Art song of to-day. Time, however, presses, and we cannot linger. With a last farewell look we make our way through the untidy and, truth to tell, somewhat squalid

\* The municipal council of Nuremberg has recently declined a proposal on the part of the Catholics to purchase the church of St. Catherine, which has been restored with a view to convert the building into a museum.

surroundings down to the entrance gate. Then, as Pepys would say, to the Bibliotheek, once a Dominican monastery, where are collected all the documents connected with the Meistersänger and their craft. These, for the most part, consist of lengthy poems in the crabbed old German characters, which somehow do not invite a close perusal. One or two books of the celebrated tunes, written in the old notation, are there to be seen, but the few pages which are open to the casual visitor are not attractive to our modern ideas. Other books and MSS. there are, of course, in the Bibliotheek, but according to our notions these fade into insignificance beside the mementoes of those pioneers of song whom Wagner has taught us to know so well. In fact, the numerous other objects of interest in Nuremberg are apt to be neglected by the musical student in search of relics, and we ourselves prove no exception to the rule. Days and weeks might be spent in the venerable town without exhausting all its beauties, but duty unfortunately calls us elsewhere. With feelings of deepest regret we leave the wonderful city which tells so much of the life of former ages. As the frowning towers of the ramparts fade from view, and we settle down to the tedium of a railway journey, our most earnest hope is that a propitious fate may once more lead our footsteps back to this far-famed home of the *Meistersänger*.

#### THE PHILOSOPHICAL SIDE OF SOME LAWS OF HARMONY.

BY LOUIS B. PROUT, A.R.A.M.

(Continued from p. 54.)

**§ 99. Consecutive fifths.** This rule is, I firmly believe, doomed to become obsolete, as it was based on too sweeping generalizations. Almost every progression containing consecutive 5ths requires to be studied on its own merits, and it is perhaps not too much to say that amongst the progressions of modern harmony it is rather the exception than the rule for them to produce a disagreeable effect. But it would be premature to overthrow the old rule before preparing some substitute for the guidance of beginners in its place.

Whatever be its explanation, I do not think this can be solely an acoustical law, though the actual physical characteristics of the interval undoubtedly have considerable influence. I believe there is a great deal to be said for the explanation which Macfarren offers\* as to the probability of its being largely a question of tonality. At the time when the prohibition of consecutive 5ths first obtained currency the stock-in-trade of the musical composer consisted of not very much besides triads; and it is probably with these that the majority of bad effects of consecutives occur. Hence one is led to inquire whether our prejudice against them may not be a survival of a period when the conceptions of "chord" and of "key" were not so strongly differentiated as they are at the present time. Macfarren's explanation is "that each perfect 5th suggests more than any other interval the complete idea of a key; so, to proceed from one perfect 5th (whose intonation should be peculiar to one key) to another perfect 5th (whose intonation should be peculiar to another key) implies precipitation from one key to another without passing through the harmonic channels that naturally connect the two." If it were not for the difficulty presented by the non-prohibition of analogous consecutive 4ths, I should further suggest that the reasoning already employed against consecutive octaves

applied also against consecutive 5ths, only in an intensified form; that is to say, that two voices moving in consecutive perfect 5ths virtually duplicate the same melody, *but in different keys*. As it is, however, we are perhaps safer in confining ourselves to the statement that each uninverted perfect 5th (in a concord) accentuates the tonal potency of its own root, and consequently accentuates the "precipitation" of which Macfarren speaks. At the same time, as such a progression as the following



does not offend, although each root is supported by its perfect 5th, it seems evident that the similar motion (with resultant melodic duplication) is also a factor. Contrary motion, in the very nature of things, will mitigate the evil of a disjointed root-progression, for the movements in opposite directions of the parts involved will manifestly result in a less close correspondence of position, and in the introduction of an aspect of variety which will counterbalance instead of intensifying the disjointed root-motion. Dissonances also add other elements which greatly modify the application of this rule, and I have already more than hinted that it is a question whether it ever ought (as a broad rule) to have been permitted to cover anything more than the concords and a few other radical 5ths. Want of ability, but still more want of space, compels me to forego discussing "every progression containing consecutive 5ths on its own merits."

**§ 101. Juxtaposition of perfect and diminished 5ths.** The rules for these cases must on any and every ground be dissociated from those relating to consecutive perfect 5ths, and it is perhaps unfortunate that Dr. Prout has assigned this position to them. Reference should, I think, be made not to *consecution*, but to *similar motion* and to *resolution of dissonance*. We then learn:

(1) That similar motion to a diminished 5th (which needs no preparation) is always safe, whether from a 5th or from any other interval.

(2) That similar motion to a perfect 5th is less safe, because it may result in a kind of effect of "hidden 5ths."

(3) That similar motion from a diminished 5th is not generally its most natural resolution, and is sometimes an absolutely faulty one.

Our text-book says, "A diminished 5th followed by a perfect is *forbidden* between the bass and an upper part." Quite so; but not because of "consecutive 5ths," but because the 5th from the bass (the *starting point* of our harmony) is a decided discord and must not resolve in this way. See on §§ 89-90 and 199. Further we read, "but allowed between two upper parts, provided the lower" of them "rises a semitone." Between two upper parts a diminished 5th does not always require resolution (see §§ 211, 212, etc.); and since, as we have already seen, no question of "consecutive 5ths" is involved, progressions by similar motion from the diminished 5th to the perfect will be good, questionable, or bad, just according as the free resolution of the former interval may be appropriate of the reverse. Dr. Prout's proviso, though it does not absolutely cover all the ground, is convenient and safe; the most common diminished 5th is on the *leading note*, and provided that very sensitive note rises a semitone, a sufficiently sound resolution for the diminished 5th is thereby secured. But if any serious irregularity

\* *counterpoint*, § 37, footnote.

occur in the progression of the diminished 5th, the perfect 5th which follows gets an unpleasant prominence by the law of "hidden 5ths" (compare on § 104 below), and this is no doubt why most teachers object to such a progression as that from  $F$  to  $A$ , especially in the key of  $C$ ,

where  $B$  is a falling leading note, and  $E$  a "secondary" 5th approached by similar motion. It is interesting to notice, before quitting this section, that even the rule against the progression from diminished 5th to perfect between the bass and an upper part admits of at least two exceptions, conformably with the explanation of the rule as set forth above. One is the rather frequent progression



(cfr. § 202); the other, more rarely used, will be found near the end of Rubinstein's well-known "Melody in  $F$ ," and consists in the progression from the diminished 5th on iv. (3rd to 7th of supertonic) to the perfect 5th in an uninverted dominant discord. In the former case the justification lies in the fact that the perfect 5th is admittedly not the resolution of the diminished, but an interpolation; in the latter in that the 7th of the supertonic (being itself the tonic) is free to rise a tone in the resolution both of its root-position and all inversions, and that the "hidden 5th" induced is that of the dominant, the one which, before all others, is enfranchised from the limitations imposed by "Rule III."

**§ 103. Hidden octaves.** It is widely acknowledged nowadays that it is not the 8ve which is "hidden" that does the mischief, but the one which is "exposed." An 8ve is a bare, bald interval, and must not be made too prominent. Now there are two principal ways of making an interval specially prominent, and if these two unite, their cumulative force is generally too much for good effect; they are:

(1) Exposure in the extreme parts. I need not enlarge on the self-evident fact that anything put outside the 8ve in question will help to cover it up.

(2) Similar motion. It is hardly less self-evident that the combined attack of an interval by both parts from the same direction will exert an influence which would not be felt otherwise; just as two lamps shining on the same side of a wall would show it in a stronger light than the same two lamps placed on opposite sides of it.

**Exception 1.** If the 8ve be one of the primary ones in the key, which the ear is accustomed to hear doubled, and if the upper part move smoothly, while the bass takes its strongest and most natural leap (4th or 5th), the exposure of the 8ve in question will not be offensive. In practice, there is no doubt that this exception admits of still wider application, along similar lines; but those progressions which our text-books have singled out (I. to IV. and V. to I.) are the best and most typical examples, and appear to be the only ones which are absolutely safe for indiscriminate use.

**Exception 2.** "When the second of the two chords is a second inversion" I have ventured elsewhere\* to criticize this exception as it stands, because it might sanction some ugly hidden 8ves such as the following:



Nevertheless its principle, when defined with sufficient precision, is above criticism. The 8ve in a  $\frac{5}{4}$  chord is, above all things, the note to double, and the ear is prepared even to make a little sacrifice in other directions in obtaining the satisfaction of having it doubled; but surely it is not safe to carry this too far—I myself should advocate its limitation to those  $\frac{5}{4}$  chords in which the bass note is a primary note, namely, the second inversions of the tonic and subdominant chords.

**Exception 3.** The exposed 8ves resulting from changed position of an unchanged chord are not likely to produce an unpleasant effect, as it is hardly likely that their exposure will sound sudden or violent; the ear has been prepared for the interval by its previous presence in the self-same harmonic combination.

(To be continued.)

#### LETTER FROM LEIPZIG.

SENSATION, rather than the eternally beautiful, attracts the mass, and Herr Capellmeister Winderstein must have felt this when, in the last concert before his departure to America, he repeated the "Heldenleben" of Richard Strauss. The crowd, ever curious, came, and many applauded boisterously. It is strange that at a time in which Verdi is idolised as if he were a classic (whereas the only string quartet which he wrote, and which should reveal the master, is an extremely weak work), at a time in which one would fain stamp as a classic the honourable, amiable Lortzing, this "Heldenleben" should be greeted with enthusiasm. A second hearing enables one clearly to perceive how little invention, how little refinement has been displayed by the composer. Be it as it may, the "Also sprach Zarathustra" of Strauss is announced for the twentieth concert.

At the seventeenth Gewandhaus Concert were presented Volkmann's ultra-Hungarian yet pleasing "Fest-Ouverture," Schubert's Unfinished Symphony, and Beethoven's Eighth Symphony, all for the most part admirably rendered, albeit it was impossible to agree with many of the *tempi*. Frau Helene Günther and Frau Pauline de Haan-Manifarges gave satisfaction in duets by Handel, Reinecke, and Brahms, which they sang with well-schooled, sympathetic voices, and with refined taste. At the eighteenth Gewandhaus Concert we heard, as opening number, Beethoven's "Zur Weihe des Hauses" overture, which had not been performed for many years. It has become of late the fashion to speak of this work as a weak creation of the master's, but this is most unjust. It is not here the place to point out all the numerous traits which display genius, but we may venture to express the hope that the work will not again be neglected for so long a period. It is not well that such works should escape the remembrance of the public which lives at so fast a pace. The other orchestral numbers were Brahms's Symphony in  $F$ , which, on the other hand, stands in one or another programme almost every year. Frau Lydia Illyna, from Brussels, and the cellist Herr Joseph Hollman, from Paris, officiated as soloists, both of whom were received graciously, if not enthusiastically, by the public. The nineteenth concert was *in memoriam* Verdi, when his interesting "Requiem," carefully rehearsed, was performed. The above-named ladies, Günther and de Haan-Manifarges, also Messrs. Pinks, of Leipzig, and Eweykl, from Berlin, acquitted themselves admirably of their heavy tasks.

The flood of extra concerts has meanwhile considerably abated, but the great societies have all been giving concerts again. The Sing-Akademie, to commemorate the production of Haydn's *Seasons* in 1801, produced this masterpiece at the Albert Hall. This society has the peculiarity of selecting

\* "A Neglected Aspect of Harmony," p. 28.

every year a new conductor, and after the short rule of Capellmeister Winderstein, has appointed a talented young musician, who, however, up till now has conducted neither important works nor large bodies of executants. It was therefore quite natural, also quite excusable, if many a wish remained unfulfilled. The Riedel-Verein, under the direction of Dr. Göhler, produced Liszt's 13th Psalm and Brahms's "Deutsches Requiem." The Liszt Psalm, with Herr Emil Pinks as soloist, went admirably. On the other hand, the conductor was not equal to the Brahms work, neither was he sufficiently versed in the management of an orchestra.

Annual winter concerts have also been given by the most important male choral societies. Those of the University, "Arion" and "Paulus," consisting exclusively of youthful students, are, of course, lacking in sonorous basses. Then, again, the members change from term to term, so that important results are not to be expected from such bodies. The Pauliners, therefore, saw to it that they were strong in soloists. Herr Paul Bulss sang ballads by Loewe, and Fräulein de Jong an aria by Rossini, while Herr Otto Neitzel played Schumann's Etudes Symphoniques.

We were prevented from attending the "Arion" Concert. The Leipzig Teachers' Choral Society celebrated the twenty-fifth anniversary of its foundation by giving an extremely successful concert. The programme commenced with a very effective Festival Hymn, composed by Capellmeister Hans Sitt, the excellent conductor of the society. In addition to various choruses by Hegar, Zöllner, Siegert, Kirchl, and Müller, Frau Eibenschütz-Wunczek played Liszt's E flat Concerto, Reinecke's Ballade in A flat, Rubinstein's Barcarole in A minor, and Moszkowski's "Etincelles."

#### OUR MUSIC PAGES.

The song selected for this month is taken from R. Orlando Morgan's "A Song Garland." It is entitled "Evening Song," and the words after Hoffmann von Fallersleben tell of Peace which "wafts from the west," of a resting world, but also of a troubled heart, likened unto a restless torrent, to whom God alone can give "evening's true repose." The opening is particularly soft and soothing; the vocal phrase is broad, dignified, and at the same time reposeful. Contrast comes with the lonely stream flowing onward "with unceasing moan"; here there is modulation, while the vocal part with agitated accompaniment is worked up in impassioned manner. The music tones down for a moment; then there is a rapturous burst at mention of God's gift of true repose, and by way of close an allusion in softest tones to the opening phrase.

#### Reviews of New Music and New Editions.

*Twelve Canons (im Kammerstil) for the Pianoforte.* By FRIEDRICH KIEL. Op. 1. (Edition No. 8191 : price, net, 1s.) London : Augener & Co.

DR. RIEMANN in his lexicon speaks of Kiel as "one of the most important of modern composers." He is principally known by his *Requiem* (Op. 20) and by his *Christus Oratorio*. In his student days he applied himself diligently to counterpoint under the direction of Dehn, a master of that art. It is not surprising, therefore, that Kiel's first publication should be devoted to canon, and his second to fugue. All twelve canons in the set under notice are two-part and at different intervals, with addition of a free part. With a fair amount of skill and industry any musician could write a canon entirely according to

rule, yet in ninety-nine cases out of a hundred there would be orderly notes without interesting music. But the Kiel Canons are fresh, melodious, highly interesting from a mere technical point of view; and persons not versed in musical forms would scarcely suspect how much skill went to the making of them. It is quite refreshing to meet with a work of this kind. It silences the complaint so often heard about counterpoint and canon being dry; about its having been of service in the building up of the art of music, but now of no more use than scaffolding to a completed edifice. In many compositions we meet with dry, useless counterpoint and canon, but that is because their authors, unlike Kiel, had not *ars celare artem*, i.e., they do not use such devices merely as means towards an end.

*Trois Rapsodies Provençales, sur des vieux airs de Noëls pour Grand Orgue.* Par H. MESSEMER. And *Troisième Série de Pièces d'Orgue*, No. 1. *Rhapsodie Béarnaise.* Par F. DE LA TOMBELLE. Paris : Costallat et Cie.

THERE is something striking in the contrast in the three *Rapsodies*, between the quaint melodies—and at times, as in the first, quaint counterpoint—and their modern surroundings. And such mingling of past with present is by no means unwelcome, but of course it must be carefully done. We fully recognize the skilful workmanship of the various numbers, yet the composer seems to indulge too much in chromatic notes and chords, marring thereby the general character of the music. If he were a clumsy writer the effect would, of course, be altogether unbearable. The old Noël melodies are quite delightful, especially those of the second number. In the *Rhapsodie Béarnaise* we find treatment of a similar kind. The form of the piece is, however, clear and neat, and the bold diatonic treatment of the principal theme in canon, together with concentrated workmanship, counteracts to a great extent any tortuous harmonies. The Béarnese themes are charming and characteristic.

*Intermezzo für Pianoforte* von LEOPOLD DIX. Berlin : N. Simrock.

THIS short piece sounds like the *rêverie* of one whose mood is sorrowful; and the influence of Brahms is felt, especially at the opening. There are interesting harmonies and rhythms, and the practical themes have plaintive charm. The writing for the instrument is peculiar, yet effective. The piece might be taken for a clever transcription of some delicate composition for orchestra. We may add that it gained a prize at the Feis Ceoil of 1899.

*Canzona pour Violon et Piano*, par EMILE SAURET. Op. 47, No. 1. London : Augener & Co.

THE opening theme of this engaging piece has both charm and simplicity; from the very start one feels that the music will be fresh, pleasant to the ear, and, moreover, grateful to the player. A listener may not always be aware of the degree of difficulty of a piece, yet if it be written awkwardly the interpreter cannot help showing, in one way or another, that he is not at his ease. Some composers cannot, some will not, study the comfort of the player; not so M. Sauret, who knows that the more careful the writing the better the sound of the music. When the principal theme of this canzona has run its course, there comes an attractive middle *con anima* section in the minor key of the mediant, and then, after an effective return to the principal key, the opening theme is resumed with richer accompaniment for the pianoforte. A soft, elegant coda brings the piece to a close.

*Soirées Musicales*. Pièces pour Piano à quatre mains. Par LEON D'OURVILLE. Transcrites pour Violon et Piano par R. HOFMANN. (Edition, No. 11380; price, net, 1s. 6d.) London : Augener & Co.

THE first of the four pieces is entitled *Chanson de la Fileuse*, and, excepting for a few bars just at the close, the violin has charge of a melody expressive of the thoughts and feelings of the fair spinner, while the cheerful mood of the music shows that they are of a pleasing character. The pianoforte plays principally and effectively the part of the spinning-wheel. In No. 2, *The Smithy*, we have realism, but here again, as in No. 1, it is not relied upon as the main attraction ; the strokes are heard, yet above them soars the vigorous song of the blacksmith as he plies his busy hammer. No. 3, *The Mill*, and No. 4, *The Swing*, furnish further specimens of the composer's tact in writing music in which the imitation is kept within due limits. All the transcriptions are attractive, and easy to play.

*Album de Morceaux caractéristiques pour le Violoncelle avec accompagnement du Piano*. Op. 20. By W. H. Squire. (Edition No. 7755a, b; 2 Books, each, net, 1s.) London : Augener & Co.

THE number of 'cello players is ever on the increase ; there must therefore follow a corresponding increase in the number of pieces written for that instrument. And, as a matter of course, the tares will grow with the wheat. To distinguish the one from the other the names of composers are of great assistance, and that of Mr. W. H. Squire stands high ; his clever, refined, and generally attractive pieces are, indeed, often heard in concert and other rooms. And then the composer himself is an experienced and accomplished performer ; there is therefore a strong guarantee that the music will be comfortably and effectively written. In the first of the two books under notice we have, No. 1, a *Chant d'Amour*, a flowing, expressive melody with a simple yet pleasing accompaniment. No. 2, *Gondoliera*, has grace, and just that little touch of melancholy so common to songs without words of this character. The piece opens in the key of G minor, and the middle section in the major tonic key offers contrast both in the structure of its melody and rhythm of the accompaniment. No. 3 is entitled *Souvenir*, and it is further marked *Allegro appassionato*. How far the music answers to the picture that was in the composer's mind when he penned it we cannot say, but it is certainly impassioned. Book 2 contains a dainty *Légende*, somewhat Scandinavian in colour ; a merry *Danse Rustique*, and a delicate *Berceuse* with a particularly interesting part for the pianoforte.

*Palaestra*. A Collection of Pieces, Sonatas, Suites, and Concert-Pieces for Violin Solo, with Pianoforte Accompaniment. Arranged in progressive order, carefully marked and annotated, by ERNST HEIM. Books X.A., X.B., and X.C. (Edition Nos. 11480A, 11480B, and 11480C; price, net, 1s. each.) London : Augener & Co.

"EXCELSIOR" was the device on the banner of the youth of whom the popular poet of America sang, and it is one which all violin students who work their way through the various books of the *Palaestra* series may well adopt. The earliest begins with pieces on the open strings, and easy ones in the easiest keys, and in the first position, and is therefore of the lowest school grade. By the time, however, Book VIII. is reached, players find themselves, as it were, on the concert platform. The concert pieces classed under Books VIII. and IX. have already been noticed, and it remains for us to say something about the last three books of the series. In X.A we have first an *Adagio* and

*Fuga*, from Bach's Suite in C, for violin solo, and in these movements there is music not only of high technical interest, but of wonderful depth and nobility. Though old, it is ever fresh—Bach's works seem made for all time. Schumann's pianoforte accompaniment is added, but not a note of the violin part is altered, so that the latter can be played at pleasure with or without that accompaniment. The other piece is "Airs Hongrois," by H. W. Ernst, the dashing, daring writing of which will always prove attractive to violinists. The themes are engaging, and the variations are designed with a special view to display. Show pieces are legitimate enough in their way, and when they are written by such a master of his instrument as was Ernst performers will find the show profitable as well as pleasing. There are two numbers in X.B—an *Adagio sentimentale*, also by Ernst, and Paganini's "I Palpiti." For the latter piece the composer, in order to obtain greater brilliancy, tuned his instrument half a tone higher, the four open strings sounding thus : A<sup>7</sup>, E<sup>7</sup>, B<sup>7</sup>, and F. At the time, however, when the piece was written, A had only 409 double vibrations, whereas at the present day it has 435 ; the usual tuning represents, then, the pitch desired by Paganini. The editor, therefore, suggests that the violin should remain with its normal tuning. In Book X.C there are also two numbers—a *Bolero* in D by M. Moszkowski, and an *Air Varié*, by Vieuxtemps. As in former volumes, so in the three under notice, pieces are recommended for study and for performance. They are by Ernst, Vieuxtemps, Wieniawski, and M. Moszkowski. The *Palaestra* series had purpose to end here : with Paganini, Ernst, Vieuxtemps, and Wieniawski, violin technique reached a stage beyond which it seems impossible to advance. Mr. E. Heim has edited this comprehensive school of pieces with ability and care, making every effort to facilitate the progress of students along a path beset, it is true, with many difficulties, but one which if properly pursued unto the end will lead to fame, and maybe fortune.

*Arena*. A Collection of Duets for Two Violins, arranged in progressive order. Carefully marked and annotated by ERNST HEIM. Books VI. and VII. (Edition Nos. 11806 and 11807; price, net, 1s. 6d. each.) London : Augener & Co.

THE new series of Duets steadily advances, and the music naturally increases in interest. In the Book under notice the sixth at first, and finally the seventh position is reached. The first duet, by H. Ries, after a few introductory *andante* bars, has a vigorous *allegro* and a bright, busy *finale*. Next comes a piece of which the simplicity and beauty will surely cause it to be a joy for ever. Haydn's Theme ("God Preserve the Emperor") and Variations, originally written for quartet, are here presented in duet form, except, of course, the first variation, which needed no arrangement. The third duet (an *Allegro*, *Scherzo*, and *Rondo*) is by Delphin Alard, the great French master of the violin. Book VII. contains two duets, and although in all positions and also marked "difficult," they are not in any way *virtuoso* pieces. The first bears the honoured name of M. Hauptmann. It opens with an *Allegro* full of skilful yet not dry writing, each instrument in turn having its share of melody — of which, by the way, there is no lack—and accompaniment. The second movement is an exceedingly graceful *Allegretto*. The second duet is by Ch. de Bériot. It has a bold opening movement, followed by an *Adagio* with a most expressive theme, and a fresh, spirited *Rondo*.

*A Song Garland.* By R. ORLANDO MORGAN. Op. 32.  
For Soprano or Tenor, and for Contralto or Baritone.  
(Edition Nos. 8915 and 8916; each, net, 2s.)  
London : Augener & Co.

THE opening number in this short cycle of songs is a *Swedish Love Song*, of which the words, by Georgia Roberts, are taken from "Everybody's Book of Poems." The setting is extremely simple, so much so that some musicians would see little merit in it. Its merit indeed lies in that very simplicity which here steers clear of the commonplace. This No. 1, in the key of F minor, is followed by one in that of the relative major, entitled *Evening Song*, words after Hoffmann von Fallersleben, and of this delightful song mention is made in another part of these columns. In this cycle form it leads directly by means of three modulating bars to No. 3, *Chansonnette*. Already in the opening symphony there are signs that melody intends to exert its charm. Every composer of songs no doubt writes a melody according to his idea, but frequently the harmonic scheme of the music is uppermost in his thoughts. The melody in the *Chansonnette* is of flowing, expressive character, while in the accompaniment there are touches which show taste and skill ; wise restraint in the means used gives proof of power of self-criticism, a gift none too common. In the poem of *The Streamlet* we hear of the song which murmurs as it flows along, and that "song of delight" is duly reflected in the pleasant melody and in the cheerful, flowing accompaniment. The *Chansonnette* is published in B flat, for soprano or tenor, and in G, for contralto or baritone ; *The Streamlet*, in like manner, in A and in F.

*Unison Songs* : Book 1, *Six Songs*, by W. J. FOXELL ; Book 2, *Six Little Songs for Little People*, by FREDERICK ROSSE ; Book 3, *Four Songs*, by A. E. HORROCKS ; and Book 4, *Four Songs*, by A. E. HORROCKS. Melody only. Tonic Sol-Fa Notation. (Edition Nos. 12501a-12504a ; price, net, 3d. each.) London : Augener & Co.

THESE various Books of Unison Songs have already been noticed in these columns, so that only a word or two is here necessary. Mr. Foxell's Songs are for boys, and among them are "The Fair," with humorous and diverting word and tone, and "Our Debating Society," whose "bawling" members and "strictly impartial" chairman recall a scene recently enacted in London town. The delightful "Little Songs" by Mr. F. Rosse, with their prophecy of spring and allusions to woods and farmhouses, are just at this moment quite in season. The two sets by A. E. Horrocks possess the merit of simplicity as well as charm. All these Songs in their present tonic sol-fa form will tend to increase their already wide reputation.

## Musical Notes.

### HOME.

London.—The eighty-ninth season of the Philharmonic Society commenced at the Queen's Hall on Wednesday, February 27th. The first duty of the evening was to commemorate the death of the Queen, who throughout her long reign had been patron of the society, and this was done by playing Chopin's "Funeral March"; the second, to perform the National Anthem to celebrate the accession of King Edward VII., who has signified his intention to follow in his mother's footsteps. Of the first concert there is little to record. Franz Ondricek gave an excellent reading of a violin Concerto by Hermann

Grädener, a work in which there is much skill though little inspiration. The revival by Dr. Cowen of a Notturno-Serenade by Mozart proved attractive. The strings are divided into four small bodies, to each of which is added two horns. The composer wrote three movements of simple, spontaneous music, and by means of his various orchestras carried out some clever echo effects. Sullivan's Overture to *Macbeth* received full justice under Dr. Cowen's direction. The late composer was for three seasons conductor of the society. It was therefore only right that he should be represented in the programme. Beethoven's C minor Symphony was admirably played. At the second concert on the 13th ult. Herr Emil Sauer appeared for the first time in England after an absence of several years. He is a brilliant performer, and presented his new Concerto in E minor in the most favourable light ; and if enthusiastic applause counts for anything his audience was thoroughly pleased. The music is bright, clever, clear in form, and as tuneful as anyone could wish, yet it cannot lay claim to any special distinction ; some of the themes, indeed, are borrowings—naturally unconscious ones—from other composers. Tschaïkowsky's fine Symphony in F minor was the *pièce de résistance* of the evening, and the rendering was for the most part satisfactory.—The programmes of the Saturday and Monday Popular Concerts during the past month have contained some interesting items. On the 2nd and 4th only standard classical works were given, but on the 9th there was Tschaïkowsky's third and last Quartet in E flat minor, Op. 30, in which occurs an *Andante funebre* written in memory of Laub, the violinist, who died in 1875. This characteristic and in many ways impressive work was not an absolute novelty, since it was produced some years back by Mr. Gompertz. It well deserved revival, and we are glad to see an announcement of repetition on Monday, the 26th. On the 16th there was Borodine's Quartet in D, another Russian work of real merit and interest. On the following Monday Grieg's seldom heard Quartet in G minor was performed. Of the pianists during the month, Madame Kleeberg, an old favourite, who made successful appearances ; Miss Fanny Davies, in specially good form ; and last, but not least, Signor Busoni, deserve chief mention ; and of vocalists, Madams Blauvelt and Madame Amy Sherwin, Messrs. Laurance Rea, Meux, and Denham Price.—Of the Crystal Palace Concerts there is little to record. On the 9th Mr. Bertie Williams played a Concerto in A for violoncello by Hugo Becker ; the music is clever, pleasing, and showy. The performance was praiseworthy. The following week Mlle. Ella Spravka, who has studied with Mr. Dannreuther, played pianoforte solos, and she promises well for the future. On the 23rd Herr Sauer played with success the Concerto which he introduced at the Philharmonic Concert.—Of the Symphony Concerts at the Queen's Hall we note the production on March 2nd of a well-scored and attractive new overture by Dr. Cowen, entitled "The Butterfly's Ball," and on the 16th a really fine performance of Beethoven's Ninth Symphony, the choral portion of which was rendered with imposing effect by the Wolverhampton Festival Choral Society, which came purposely to London.—A concert of great interest was given at the Steinway Hall on February 28th by Mr. Emil Kreuz. The programme included his prize Quintet for two violins, viola, violoncello, and horn, Op. 49, a work which shows thought and skill ; particularly attractive were the two middle movements, Romance and Scherzo. The performance by Messrs. Gompertz, Jacoby, Kreuz, Ould, and Borsdorf was highly satisfactory. The programme included a new and taking pianoforte Quintet by Arensky, with Mr. Borwick at the pianoforte.—

An excellent performance of Mr. Coleridge-Taylor's *Hiaawatha* was given at the Albert Hall on February 26th by the Royal Choral Society, under Sir F. Bridge. The soloists were Miss Ella Russell and Messrs. Ben Davies and Andrew Black.—The principal pianoforte recitals during the past month have been those of Signor Busoni and Herr Emil Sauer. The former played only familiar works, but the interpretations of them were those of a great artist. Neither did Herr Sauer include anything new in his programme; his renderings of sonatas by Schubert and Chopin were thoughtful, characteristic, and interesting, but the performances of three Etudes from his own pen showed off his wonderful technique to the greatest advantage.—Of other concerts we name one given by Mr. Denis O'Sullivan, the able Irish baritone, the usual St. Patrick celebrations, and a violin recital by M. Henri Seiffert, a clever violinist.—Miss Constance Baché has concluded her interesting series of lectures at the Ladies' College, Kensington, on Russian music.—Mrs. Newmarch, another enthusiast, gave an attractive lecture on the "Art Songs of Russia" at the Leighton House, Kensington, with the assistance of Mrs. Henry J. Wood and Mr. H. Lane Wilson, and Mr. Wood at the pianoforte.—Sir Frederick Bridge read a short, quaint paper, entitled "A Seventeenth Century View of Musical Education," at the Musical Association.—The winner last year of the prize of £20 offered annually by Mr. Alexander was Mr. Emil Kreuz, with the Quintet mentioned above, which is shortly to be published by Messrs. Augener. This year the prize-winner is Mr. Percy Godfrey, of Canterbury, with a Quintet for violin, viola, 'cello, double-bass, and piano. For next year competitors must send in a Trio for oboe, horn, and piano to Dr. Yorke Trotter, 22, Princes-street, Cavendish-square, on or before January 18th, 1902.—Mr. Robert Newman announces his London Musical Festival. It will commence on April 29th, and end May 4th. MM. Colonne, Ysaye, Saint-Saëns, Weingartner, and Mr. H. J. Wood are named as conductors. The vocalists at present announced are Mesdames Blanche Marchesi, Marie Brema, Mrs. Henry J. Wood, and Herr van Rooy; and of instrumentalists, Lady Hallé, and Messrs. Busoni, Ysaye, Saint-Saëns, Joachim, Becker, and Harold Bauer.—Praiseworthy performances were given last month of Mr. Edward German's pleasing operetta *Rival Poets* by the students of the Royal Academy, at St. George's Hall, under Signor Randegger's direction, and of M. Messager's *La Basoche* by the pupils of the Guildhall School of Music, under Mr. Ernest Ford. There ought certainly to be more frequent performances of this kind.—The season at Covent Garden will commence on May 13th. Two novelties are announced—Lalo's *Roi d'Ys*, and Professor Stanford's *Much Ado About Nothing*.

**Edinburgh.**—The fourth and last of the Harrison Concerts took place in the Music Hall on Saturday afternoon, March 9th. These concerts have hitherto been run on ballad lines, and, though the artists engaged are invariably of the very first rank, the programmes submitted have often been of a trivial and unsatisfying nature. A not unwelcome change, therefore, was provided on this occasion when a pianoforte recital was given by Paderewski. This gifted artist has a magnetic personality, and his powers of attraction are apparently in no way decreasing; every seat in the Music Hall was filled, and every listener kept interested to the end of the programme. The items submitted were Beethoven's Sonata in C minor, Op. 111, Schumann's in F sharp minor, five numbers by Chopin, one by Paderewski, and a Liszt Rhapsody.—The Moody-Manners Opera Company, in their week's visit starting March 11th, provided a most attractive

répertoire, including *Carmen*, *Faust*, *Maritana*, and no less than three of Wagner's operas, namely, *Tannhäuser*, *The Flying Dutchman*, and *Tristan*. The last was performed for the first time in Edinburgh, and evoked considerable interest, there being a packed house. The performance, one of those happy ones in which artists and orchestra alike rise to the occasion, was quite a small triumph, which will probably be long remembered by those who were fortunate enough to witness it. Madame Moody, as Isolda, and Mr. E. C. Hedmond, as Tristan, had a very large share in the evening's success.—Mendelssohn's *St. Paul* was given by the Edinburgh Choral Union in the Music Hall on March 18th, and received a sound rendering. This society's particular strength usually lies in its sopranos, whose freshness and fulness of tone have come to be recognised as a sure commodity. This concert, however, found their position challenged by the basses, who proved themselves a highly efficient body, a marked improvement in quality and quantity being shown. The choruses, under the able piloting of Mr. Collinson, were steady throughout. The solos were ably rendered by Miss Agnes Nicholls, Miss Robina Grant (a local lady), Mr. William Green, and Mr. Daniel Price. The singing of the last two is always interesting on account of their especially clear enunciation. This merit, combined with a fine tenor voice, made Mr. Green's large share in the recitatives highly enjoyable. The Choral Union, apart from their annual association with the Scottish Orchestra, are not often well served in their instrumental accompaniments, amateur talent being largely requisitioned, but on this occasion little fault could be found, and in this is reflected the sound influence of Mr. Collinson, whose recent appointment as conductor of the Edinburgh Amateur Orchestral Society would thus appear to be already bearing good fruit. There was a large audience.

**Dublin.**—The chief musical event of the month was the visit of the famous Hallé Orchestra, conducted by Hans Richter, who gave us the following highly intellectual feast: "Trauer Marsch," Wagner; "New Variations on an Original Theme," Elgar; Overture, Mendelssohn's *Midsummer Night's Dream*; Dvorák's Symphony "From the New World"; Liszt's "Hungarian Rhapsody," No. 1; Wagner's "Kaiser" and "Huldigungen" Marches, the *Rienzi* Overture, and "Siegfried Idyll"; Bach's Orchestral Suite in D; Beethoven's No. 8 Symphony; and Tschaikowsky's *Romeo and Juliet* Overture.—On March 6th the Dublin Orchestral Society, under the conductorship of Signor Esposito, rendered, amongst other works, Mendelssohn's Overture *Ruy Blas*; Beethoven's No. 8 Symphony; Rubinstein's dance from *Feramors*, No. 1; and the *Tannhäuser* Overture.—Four different sets of artists are before the Dublin public this season as interpreters of chamber music. On the 18th Adolph Brodsky, Rawdon Briggs, Simon Speelman, and Carl Fuchs gave an ideal artistic rendering of the three string quartets, Haydn, Op. 64, No. 1, in D; Schumann, Op. 41, No. 2; and Beethoven, Op. 59, No. 1, at the Theatre of the Royal Dublin Society. And in the same place Mr. Risegari (leader of the Hallé Band), Carl Fuchs (cellist), and Isidor Cohn (pianist) are to appear later on. The Chamber Music Union (Esposito, Adolph Wilhelmj, Bast, Grisard, and Delany) on March 1st gave us Mozart's delightful Trio in E flat for piano, clarinet, and viola, the artists being Esposito, Conroy, and Grisard. The clarinet playing of Mr. Conroy was specially admired. The other items were Esposito's excellent Sonata, Op. 32, for piano and violin, played by the composer and Adolph Wilhelmj; Beethoven's Quintet in E flat, Op. 16; and a group of Grieg's songs, sung by

## A SONG GARLAND.

By

R. ORLANDO MORGAN.

Op. 32.

No. 2. EVENING SONG.

Words after Hoffmann von Fallersleben.

Andante sostenuto. ♩ = 66.

VOICE. *p tranquillo*

PIANO.

Lol a - gain 'tis  
ev'n - - - ing; Peace wafts from the west,  
Over field and for - - est, And the world doth rest.

[April 1, 1901.]

A musical score for voice and piano. The vocal part is in soprano C-clef, and the piano part is in bass F-clef. The key signature is B-flat major (two flats). The tempo is marked *mf* (mezzo-forte) throughout the piece. The lyrics are as follows:

O'er yon rocks descend - - ing, Pours the stream a -  
lone, And it flow - eth  
on - wards With un - ceas - - ing moan.  
But no ev'n - ing bring - - eth

The piano accompaniment consists of harmonic chords and bass notes. The vocal line includes several melodic phrases with sustained notes and grace notes. The dynamic *poco agitato* is indicated above the vocal line in the last section.

A musical score for voice and piano. The vocal part is in soprano C-clef, and the piano part is in bass F-clef. The score consists of four systems of music, each with a different vocal line and piano accompaniment. The vocal parts are written on five-line staves, and the piano parts on four-line staves. The music is in common time, and the key signature is B-flat minor (two flats). The vocal parts include lyrics such as "Peace unto its breast," "Not a bell rings o'er it Loll-ing tones of rest," and "Thus thy strug-gling tor-rent,". The piano parts provide harmonic support with various chords and rhythmic patterns. The score is set on a page with a light background, and the musical notation is clearly legible.

Peace unto its breast,

Not a bell rings o'er it Loll-ing tones of rest.

trem.

*f con passione*

Thus thy strug - gling tor - - - rent,

A musical score for voice and piano. The vocal part is in soprano range, and the piano part provides harmonic support. The score consists of six staves of music, divided into three systems by vertical bar lines. The key signature is B-flat major (two flats), and the time signature is common time (indicated by a 'C'). The vocal line includes lyrics such as 'O my heart, e'er flows.', 'God a lone can give thee Ev'n ings true re - pose.', 'God a lone, God a lone can give thee Ev'n ings true re -', and 'pose.' The piano part features harmonic patterns and rhythmic patterns like eighth-note chords. Dynamic markings include *p*, *pp*, *f*, *ff a piacere*, *rit.*, *morendo*, and *ppp*. Articulation marks like dots and dashes are also present.

Gordon Cleather. On the 15th the Chamber Music Union gave us Mozart's G minor Quartet for piano and strings, the artists being Esposito, Delany, Grisard, and Bast; Beethoven's Op. 69 for piano and 'cello, played by Esposito and Bast; Concerto in D minor of Bach for three pianos, with accompaniment of strings. The pianists—the Misses M. Hutton, P. Bruce, and C. Greene—acquitted themselves admirably. The Verbrugghen Chamber Music Union gave three delightful recitals at the Lecture Theatre of the Royal Dublin Society.

**Liverpool.**—The past month has given us a good number of first-rate concerts. On February 23rd Dr. Richter presented a programme that succeeded in drawing the largest audience yet seen at these concerts. The greatest attraction was undoubtedly Tschaikowsky's Pathetic Symphony, but the orchestra was heard at its best in Richard Strauss's *Don Juan*, Wagner's "Good Friday Music," and the *Leonora* Overture No. 3. The performance of the rowdy *Rienzi* Overture immediately after the *Parsifal* music was somewhat distressing, though not without its humour.—On the 26th the third Lawson Concert took place at the Philharmonic Hall, when the Lawson Quartet Party (Messrs. Theodore Lawson, Haydn Inwards, Kreuz, and Renard) gave a Schubert quartet (A minor) and Dvorák's "From the New World" quartet. The programme also included Grieg's Sonata in G for piano and violin, with Mr. Leonard Borwick at the piano, also a number of songs contributed by Mr. Plunkett Greene.—At the eleventh Philharmonic Concert, on the 5th ult., Mr. Hausmann was the 'cellist, and Madame Lillian Blauvelt the singer. The 'cello concerto was D'Albert's in C major, Op. 20, which did not make an overwhelming sensation. The symphony was Dvorák No. 4.—On the 7th inst. Mr. Paderewski gave a much-appreciated recital, drawing upon Beethoven, Schumann, Liszt, and Chopin.—The Sextet of Brahms in G, Op. 36, and Schubert's Quintet in C, Op. 163, were the chief items at the Schiever Concert on the 11th ult. Mr. Steudner Welsing made a welcome reappearance at the piano.—At the Lawson Concert on the 12th the great attraction was the Ysaye Quartet (Messrs. Ysaye, Marchot, Van Hout, and Jacob); but a couple of quartets by Mozart and Saint-Saëns did not make much impression on the audience. The pianist was Mr. A. E. Bartle, and the vocalist Miss Agnes Witting.—The Pastoral Symphony, Brahms's Academic Overture, two movements from Berlioz's *Romeo and Juliet*, and the prelude and closing scene of *Tristan* were the main features of the Richter Concert on the 16th.—The twelfth Philharmonic Concert, on the 19th, was mainly devoted to the second and third acts of the *Flying Dutchman*, the principal soloists being Miss Alice Esty, Mr. Ben Davies, and Mr. Andrew Black. In the second half of the programme the *Mozartiana* suite of Tschaikowsky gave great pleasure.

**Birmingham.**—It is a sign of the times that now there are more orchestral concerts in Birmingham than of any other kind, though not so very many years ago the reverse was the case. On the 5th ult. Mr. Halford's eighth orchestral concert was given in the Town Hall. The programme comprised Schumann's *Manfred* Overture, Glazounow's Fourth Symphony, Arensky's overture *Nala and Damayanti*, and Wagner's "Huldigungsmarsch." Arensky's overture was quite new here. It is a delightful work, with very original scoring. Both pianoforte and harp are employed. Miss Fanny Davies gave a fine rendering of the first pianoforte concerto of Brahms, and Mr. Louis Fröhlich was the vocalist.—On the 19th there was again a novelty in the programme—Christian Sind-

ing's Violin Concerto in A, Op. 45. The solo part is very grateful, and the scoring is good. The work is practically in one movement, and is a *concertstück* rather than a concerto. The middle section resembles the *Passacaglia*. Mr. Max Mossel was the soloist, and he played remarkably well. Other items were Weber's *Euryanthe* overture, the first symphony of Brahms, and two movements from Bizet's suite *Roma*.—On February 28th the City Choral Society produced Samuel Rousseau's *Messe Solennelle de Paques*, with Madame Emily Squire, Miss Alice Lakin, Mr. Hedmond, and Mr. W. Cunliffe as principals. There was a full band and chorus, and Mr. F. W. Beard conducted.—On the 21st ult. the Festival Choral Society closed its season with Schumann's "Paradise and the Peri," Madame Alva making a successful local *début* in the soprano part. The other vocalists were Madame Milward, Miss Maggie Jaques, Mr. Charles Saunders, and Mr. Daniel Price. The programme also included Dr. Harford Lloyd's Organ Concerto, composed for the Gloucester Festival of 1895, Mr. C. W. Perkins taking the solo part and Dr. Sinclair conducting.—Other concerts must be dealt with briefly. On February 27th the Quartet Concert Society introduced Walter Rabl's Quartet, Op. 1, M. Manuel Gomez being the clarinettist, and Dr. Rowland Winn pianist. The composition was received with favour. M. Paderewski gave a pianoforte recital in the Town Hall on the 4th ult., the occasion being the last of the Harrison concerts. There was the usual programme and the customary ovation. A week later Mr. William Henley (violin) and Mr. Arthur Cooke (pianoforte) gave a joint recital in the hall. Both artists revealed talent of a high order. Madame Leslie Arnott was the vocalist. Mr. Max Mossel's last drawing-room concert took place on the 14th ult. Madame Clotilde Kleeberg was the pianist, Mr. J. C. Hock violoncellist, and Mr. Louis Fröhlich vocalist. A good programme was artistically carried out. Of the Saturday Evening Concerts, mention may be made of Mr. Randell's Choir, which, after the model of the Glasgow Select Choir, gave an excellent performance on the 16th. In the afternoon of that day, at Mr. Perkins's organ recital—admission free—there was an immense audience. The attraction was the Concerto for six *timpani* by Julius Tausch; soloist, Mr. G. Gordon Cleather. It was a very clever performance. Mr. Perkins gave a fine selection of organ music.

#### FOREIGN.

**Berlin.**—A posthumous operetta by Millöcker, entitled *Ladies' Tailor*, was produced with considerable success at the Friedrich Wilhelm Theatre.—The Philharmonic Orchestra, under A. Nikisch, gave for the first time a set of symphonic variations by Hans Kössler. The work is dedicated to the memory of Brahms. It is a close imitation of the master's style of composition, but some of the variations are programme-music beyond the legitimate limits of musical illustration, such as "Brahms, the Friend," "Brahms, the Children's Friend," "Brahms, the Admirer of Nature and Humorist."—The Waldemar Meyer Quartet, which has conquered a firm footing in Berlin musical life by its excellent Sunday afternoon performances at popular prices, has introduced Fr. Eva Lessmann, daughter of the eminent local litterato and journalist, to the concert platform with considerable success, and she proved herself a worthy pupil of her famous teacher and quondam operatic "star" Etelka Gerster.—The Dutch Pianoforte Trio Party, composed of Conrad B. Bos, M. van Veen, and Jacques van Rier, who devote each concert to a special nationality, played on their

Slav evening a "Trio élégiaque" in D minor, by S. Rachmaninoff (obviously conceived after the model of Tchaikowsky's well-known work, "A la mémoire d'un grand artiste"), in which the bizarre is supposed to do duty for genuine originality.—Nothing short of marvellous, in a technical sense, are the performances of the blind pianist Gennaro Fabozzi of pieces by Chopin, Schumann, Brahms, etc. His concert acquired further interest by the production of some new Italian compositions, which included a "Fantasia e Fuga" by Longo; "Aria Variata," by Bossi; "Giga" and "Moto perpetuo," by Martucci, etc.—The committee which has been formed at Milan for the erection of a Verdi monument in that city has opened a branch association here, which includes the names of Count Hochberg (president), Max Bruch, Bungert, Gernsheim, Joachim, Humperdinck, and Richard Strauss.

**Dresden.**—A Prelude, by Edmund Uhl, to Hauptmann's fairy play, *The Sunken Bell*, met with favour at a Philharmonic Concert. The very remarkable opera of the same name, by Heinrich Zöllner, of Leipzig, continues its victorious progress throughout Germany.—The clever young violinist, Hans Neumann, produced with success a new Violin Concerto, No. 2, in E minor, Op. 100, by Reinhold Becker.—Herr Kammersänger Paul Bulss, from Berlin, and Königl. Concertmeister Oscar Brückner ('cellist), from Wiesbaden, took part in the last Philharmonic Concert, when both these well-known artists created quite a *furore*. Herr Brückner has a splendid technique, and a full, noble tone; he is undoubtedly one of the greatest living performers on the 'cello.

**Bremen.**—Decided success, especially as regards the third act, attended the first production of a five-act fairy opera, *Gugeline*, under the direction of Kapellmeister Strauss, by the Tyrolese, Ludwig Thuille, Professor of the Munich Academy and composer of the beautiful opera *Lobetanz*. Special praise is due to Fr. Weingarten as the interpreter of the title rôle.—*The Pole and his Child*, one of Lortzing's youthful creations, which had been played only once in 1833, has been revived here, where the score has been discovered, and obtained some success.—The Philharmonic Society produced, under Panzner's skilful direction, Hans Herrmann's 126th Psalm for baritone and orchestra.

**Munich.**—The operas to be given at the new Prince Regent Theatre between the opening night, on August 21st, and September 24th next are Wagner's *Tristan*, *Tannhäuser*, *Lohengrin*, and *Die Meistersinger*. A host of first-rate artists will appear. The time of commencement will be 5 p.m., and the price of admission is fixed at 20 Marks (£1 sterling) for each performance.—To add to the memories of Wagnerian art, a statue will be erected to Ludwig II, the master's great patron and friend, on a public place here. Large sums have already been subscribed privately.—A new ballet, "The Carnival of Venice," music by H. Berté, has been successfully brought out at the Royal Opera.—The Orchestral Union gave a very excellent performance of Rameau's almost unknown "Comedy Ballet," *Platée ou Junon jalouse*.—The famous Kaim Orchestra produced at its second "modern evening," under the baton of the highly gifted young conductor, composer, and pianist, Siegmund von Hausegger, a quasi-novelty, Alexander Ritter's symphonic poem, "Sursum Corda," which is very effectively written in the manner of Liszt; also, for the first time, a Pianoforte Concerto in B flat minor, by the local composer, Felix von Rath, which is distinguished by considerable melodic charm and passionate impulse. It had the advantage of a quite first-rate interpretation by our favourite pianist, Frau Anna Langenan-Hirzel. Liszt's

rarely heard, grandiose Dante Symphony, conducted by the said von Hausegger, like most things, from memory, terminated the highly interesting concert.—A new Symphonic Fantasia, "From Our Time," Op. 2, by Gustav Brecher, which was produced by Bernhard Stavenhagen at a concert of the Musical Academy (Royal Opera), proved an unripe youthful effusion, unworthy of a place at a high-class concert. The same may be said of yet another, "Francesca da Rimini" (MS.), by the young Swiss composer, Pierre Maurice. On the other hand, Camille Chevillard, present "chef" of the Paris Lamoureux Concerts, scored a notable triumph—partly, no doubt, on international grounds, as conductor of a Kaim-Concert with a programme composed of works (conducted from memory throughout) by Wagner, Chabrier, Berlioz, and Saint-Saëns, besides a very charming "Symphonic Ballad" from his own pen, which may be recommended to conductors in search of a high-class and yet "taking" novelty.—An interesting first performance was likewise given by the Academic Orchestral Union in the shape of a Funeral Hymn, entitled "In memory of Robert Schumann" by the conductor of the society, Oskar Wappenschmitt.—Among soloists' concerts a prominent place must be assigned to the charming pianist Sandra Drouker, from St. Petersburg, pupil of A. Rubinstein, who proved herself an artist *hors ligne* by reason of high intellectuality, depth of feeling, and brilliant technical powers in her interpretation of works taken from a vast variety of styles of composition, and ranging from Rameau (1683-1794) and Scarlatti to Beethoven, Chopin, Schumann, and the modern Russian composers. She is the possessor of that rare gift the *feu sacré* of the genuine artist, and can hardly fail to achieve fame among pianists of the day.

**Cologne.**—Two novelties produced by Dr. Franz Wüllner were warmly received, to wit, "Song of the Spirits over the Waters," for chorus and orchestra, by the composer, W. Berger, of Berlin, and a set of Variations for orchestra and organ on a chorale, by Georg Schumann, the new director of the Singakademie of the same city.

**Cassel.**—A new four-act opera, *Girls' Hearts*, text by Luigi Illica, translated into German by Ludwig Hartmann, music by Crescenzo Buongiorno, met with an enthusiastic reception, under Dr. Beier's direction.

**Stuttgart.**—The Royal Konservatorium received 116 new pupils last autumn, making a total of 496 students from many parts of the globe. 592 lessons are given weekly by a staff of 40 teachers.

**Plauen.**—*Ingomar*, an opera by Theodor Erler, Kapellmeister of this small town of 50,000 inhabitants, met, as was to be anticipated, with a friendly reception.

**Wiesbaden.**—A new Festal Overture by August Klughart, produced here, testifies, like this composer's works generally, to considerable technical learning without a sufficient measure of creative talent.

**Schwerin.**—A "Mystic Tragedy," "Thanatos," music by Richard Francke, obtained a very favourable reception.

**Hanover.**—A new Orchestral Society of 60 performers has been started under Joseph Frischen's conductorship; twelve symphonic concerts were announced.

**Frankfort o/M.**—A new operetta, *The Mouth of Truth*, by H. Platzbecker, proved a *pasticcio* of all kinds of works of its class that have been heard during the last thirty years, and met with only very slight favour.

**Frankfort on Oder.**—The talented young composer, Rudolf Zingel, gave a concert for the production of a number of very attractive works from his own pen, including a symphony, an overture, a funeral march, a pianoforte quintet, a pianoforte sonata, and some pieces

for pianoforte solo, the pianoforte being skilfully played by the composer.

**Magdeburg.**—Obviously there is no dearth of musical conductors, considerably over 100 having tendered their services for the conductorship of our orchestral concerts. Four have been invited to appear on trial.

**Tilsit.**—The Royal musical director, W. Wolff, has celebrated his twenty-five years' jubilee as director of the Oratorio and Vocal Union with a concert, at which only works of his own composition, including a *Stabat Mater* and some choral pieces, were given, and most warmly received.

**Königsberg.**—The large sum of £500 sterling, which has been offered by the local amateur, Dr. Walter Simon, for the best German opera, has resulted in no less than 500 applications for particulars. MS. scores will be received till July 1st next. Some MSS. have already been sent in.

**Strasburg.**—A new Oratorio, *Through Night to Light*, by Georg Rauchenecker, of Elberfeld, which was brought out under the direction of Kapellmeister Münch, proved conventional in style, and especially weak in the choral writing.

**Bayreuth.**—From July 1st, 1899, to June 30th, 1900, no fewer than 1,266 performances of stage works by R. Wagner have been given in German, that is, in 79 towns, including 68 German, six Austrian, two Swiss, and one Dutch, Russian, and English. *Lohengrin* heads the list with 284 performances. The complete *Nibelungen* cycle was given 23 times in 14 towns.

**Zwickau.**—The unveiling of the Robert Schumann monument, which is fixed for June 8th at noon, will be the occasion for a Grand Musical Festival. At the above date the "Paradise and the Peri" will be given, with distinguished artists in the vocal solo parts and a chorus of 200 voices under Vollhardt's conductorship. On the second day the Joachim Quartet (Berlin), and Petri's Quartet (Dresden) will appear, and at a special Festal Concert Joachim and the pianist Moriz Rosenthal will perform. The direction will be taken alternately by the two intimate friends of the great composer, Joachim and Carl Reinecke, the latter of whom has written an overture specially for this occasion. Many works by Schumann will be performed.

**Vienna.**—Almost all Verdi's stage works have been given at the Imperial Opera, the number of performances from April 4th, 1843, when the composer conducted his *Nabucco* in person, to the day of his death reaching the large total of 1,338.—A new theatre for the exclusive performance of comic opera appears at last to become a *fait accompli*, large subscriptions having been promised by a number of influential persons, including the firm of the celebrated theatrical architects Fellner and Helmer.—The excellent Singakademie produced "Das klagende Lied" for vocal soli, chorus, and orchestra, which was composed by the eminent director of the Imperial Opera, Gustav Mahler, in 1880, at the age of 20. This highly characteristic work was rendered in first-rate style under the composer's direction, and very warmly received.—Eduard Strauss has, after his return from America, resigned his position of thirty years' standing as musical conductor of the Imperial Court balls, as he intends to retire into private life.—Two new operettas were successfully brought out—to wit, *The Three Wishes*, by C. M. Ziehrer, at the Carl Theatre, and *The Private Tutor*, by Josef Stritzko, at the Theatre an der Wien.

**Prague.**—A two-act opera, *The Polish Jew*, by the Czech composer, Carl Weiss, met with exceptional success at its first performance at the German Theatre.

—An orchestral barcarole, "Solace in Nature," by Leo Blech, which is conspicuous for clever contrivances rather than a genuinely poetic conception of the theme, was produced under the composer's direction.

**Trieste.**—A one-act opera, *Posillip*, by Silvio Negriai, was well received.

**Paris.**—A new four-act opera, *Astarté*, by Xavier Leroux (aged 35, winner of the Grand Prix de Rome in 1885, and composer of several operas, melodramas, and other works, Professor of Harmony at the Paris Conservatoire), was produced at the Grand Opera. A lack of dramatic life in the monotonous libretto unfortunately made itself felt in the music, which chiefly consists of lengthy dialogues. The performance lasted from seven till after midnight. The orchestration is very noisy. The interpretation, with Mmes. Héglon, Gran-Jean, MM. Alvarez and Delmas in the principal parts, was above praise.—A three-act lyric comedy, *La Fille de Tabarin*, text by Sardou and Ferrier, music by Gabriel Pierné, composer of the opera *Vendée*, several ballets, and numerous smaller works, was brought out at the Opera Comique. It produced the impression of a sombre drama on the modern Leitmotif system rather than what according to its title it professes to be. Chief honours were won by MM. Fugère and Périer in the two chief rôles.—At the same house Charpentier's *Louise* has beaten the record by its 100th representation within a few days over one year.—Three small melodramatic fragments to Maeterlinck's drama, *Pelléas et Mélisande*, by Gabriel Fauré, scored a signal success, especially No. 2, entitled *Fileuse*.—A ballad by Saint-Saëns, "La Fiancée du Timbalier," for vocal solo (Mdlle. Gerville-Réache) and orchestra, was very warmly received at a Lamoureux concert.—The Ambroise Thomas monument has been removed to a more conspicuous place near the Grotto in the Parc Monceau. The inscription, "A Ambroise Thomas, Les Directeurs, les Artistes et les Abonnés de l'Opéra," seems, however, to have given umbrage to some other subscribers to the monument.—The monument to César Franck (Belgian), the work of the sculptor Alfred Lenoir, is now nearly finished, and will probably be unveiled next summer in the square of the church Sainte Clotilde.

**Toulouse.**—The late director of the Conservatoire, Louis Deffès, has been succeeded by Léon Karren, distinguished musician and bandmaster of the fleet at Toulon. A monument is to be erected over the grave of Deffès, Grand Prix de Rome, composer of numerous works, including "La Toulousaine," which has been almost elevated to the position of a national song of the South of France.

**Antwerp.**—A very successful concert was given by the Montreux Orchestra, under its clever conductor Oskar Jüttner, who is said to know thirty-six symphonies, besides a vast quantity of other music, by heart, and who, indeed, conducted throughout the concert from memory.

**Geneva.**—The National and International Musical Meeting has been definitely fixed for the 10th, 11th, and 12th August next.

**St. Petersburg.**—The famous cantatrice, Gorlenko-Dolina, has given three charity concerts, conducted respectively by Hermann Zumpe, Nedbal (of the Bohemian Quartet), and the Abbé Hartmann, organist at Rome, who produced his oratorio, *St. Francisco*, by special Papal permission, under his personal direction, and achieved a decided success. It was probably the first instance of a Roman Catholic monk functioning at a conductor's desk in this city. The receipts were 20,000 francs for each of the first two concerts, and

35,000 for the last.—An interesting historical concert was given at the Conservatoire on February 22nd by Mr. V. J. Hlawatsch, with the co-operation of Miss Zoé Hlawatsch, Messrs. Alois and Besekirski, also of Mr. H. Poletika's choir. There were vocal illustrations drawn from the 10th, 13th, and 15th centuries, and then followed vocal and instrumental music from Andrea Gabrieli to Alexandre Guilmant. Among the vocal pieces were "Ariadne's Lament," by Monteverde, a *cansonetta* from Cavalli's "Serse," and an Aria from Handel's "Serse"; and among the instrumental a Ricercare by Merulo, a Toccata by Byrd, a Capriccio by Frescobaldi, Bach's Toccata and Fugue in D minor, and organ sonatas by Handel, Mendelssohn, and Guilmant.

**Moscow.**—César Cui's opera *Angelo*, text after Victor Hugo, met with great favour, particularly in the third act.—The General Musical Director, Willem Kes, pur-poses leaving at the end of June. The pianist Alexander Siloti will conduct the Philharmonic Concerts from next winter. No successor to Kes has yet been appointed for the direction of the Conservatoire.

**Rome.**—*Il Natale del Redentore* ("The Birth of the Redeemer"), the newest oratorio of the indefatigable Abbé Don Lorenzo Perosi, was performed for the first time at the church SS. Apostoli, under the composer's direction, with a chorus of 350 vocalists. The work is more like an orchestral symphony than an oratorio. The episodes expressive of tenderness were admired above the rest, and some were encored in the church and repeated!—According to report, Mascagni pocketed 46,000 francs for his last opera, *Le Maschere*, from his publisher, Sonzogno, who had hired seven theatres for the sevenfold simultaneous production of the work, which turned out a general failure. Mascagni's plea, that he worked during three years at the opera, is, of course, no argument. How delighted most composers would be with even less than half that fee even for the production of a thoroughly successful work!

**Milan.**—A committee has been formed under the presidency of the burgomaster for an appeal to the whole world for the erection of a monument to Giuseppe Verdi in this city; 40,000 francs have meantime been collected here. By Royal decree the local conservatorio will henceforth be named "Conservatorio Verdi."—The room No. 5, first floor, of the Hôtel di Milano, where Verdi used to stay during his visits to this city and where he died during the night from the 26th to the 27th January last, will remain unoccupied and be turned into a kind of museum by the proprietor, who is the father-in-law of the composer Umberto Giordano.

**Genoa.**—By a resolution of the Municipality Verdi's bust was to be placed in the vestibule of the Carlo Felice theatre, a commemorative tablet was to be fixed on the Doria Palace, the composer's habitual winter residence, and the name of Verdi was to be given to a portion of the great Esplanade.

**Florence.**—A bronze tablet in honour of Verdi is to be fixed at the Italian Pantheon, another inscription is to be engraved on the door of the Pergola Theatre, where Verdi conducted his *Macbeth* in 1847, and yet another on the house in the Tornabuoni street, where he stayed at that time.—At the Società Cherubini on February 25th the solo part of Sir A. C. Mackenzie's Scottish Concerto was admirably performed by Prof. G. Buonamici, the orchestra being under the composer's direction. According to newspaper and other accounts the work created a strong impression. Sir A. C. Mackenzie was delighted with the orchestral playing. The programme included Mozart's Symphony in E flat, and works by Saint-Saëns,

Wagner, and Smetana, given under the direction of Signor O. de Piccolellis.

**Venice.**—Vittorio Maria Vanzo, the eminent conductor of the *Fenice* opera, has discovered at a second-hand shop the original scores of two hitherto unknown Quartets by Mozart, from the master's earliest period, which the finder believes, also from internal evidence, to be undoubtedly genuine.

**Bergamo.**—A two-act Biblical legend, "The Genius of Pain," by Barcone, proved a failure, as a musical setting of such a subject undoubtedly should.

**Arona.**—A little opera, *Ugo Rambaldo*, composed by Alessio Alessi, was produced by the students of the College Filippi.

**Cuneo.**—A two-act opera, *Nozze*, by the young composer Maurizio Cattaneo, proved an amateurish essay without a particle of originality.

**Monte Carlo.**—The celebrated violoncellist, Josef Hollman, achieved a striking success with a Concerto in C minor by Noël Desjoyeaux, and a *Sérénade de Milenka* by Jan Blockx.

**Madrid.**—A new three-act opera, *Cavadonga*, by the justly esteemed composer Thomas Breton, met with very slight favour. On the other hand, Angel Rubio's zarzuela, *El Juicio Oral*, was very warmly received; and yet another zarzuela, *Polvorilla*, by Vives, was given for the first time.

**Saint Sebastian.**—A three-act opera, *Marcel Durand*, by Alfred Larrocha, director of the local musical institute, was produced with every token of success.

**Athens.**—The erection of the new theatre, which had been commenced in 1892 and which was interrupted by the unfortunate war against the Turks, has at last been completed. It contains 1,100 seats, but no boxes. The splendid machinery was ordered from Vienna. The opening date is not yet fixed. There is some hitch about the engagements of the required artistic personnel.

#### OBITUARY.

**FILIPPO SANGIORGI**, teacher and composer of numerous operas; aged over 60.—**ARMAND SILVESTRE**, famous poet and librettist.—**MAGNANINI**, composer of several operas and of numerous sacred works.

—**The promising young composer WILLY KNÜPFER**.

**PETER LÉONARD LEOPOLD BENOIT**, the founder of the modern Flemish School, composer of *Lucifer* and other oratorios, incidental music to *Charlotte Corday*, sacred music, etc. Born at Harlebeke (West Flanders) in 1834; died at Antwerp, March 8th.—**JULIUS KALDY**, formerly director of the Royal Hungarian Opera House at Budapest, composer of operas, overtures, songs, etc.; aged 63.—**D. EDUARDO OCÓN**, composer, and director of the Conservatorio Reale di María Cristina, Malaga.—**MORITZ TULLINGER**, talented baritone, member of the Strassburger Stadttheater; aged 36.—**ADOLPHE JAIME**, dramatic author, wrote *libretti* for Offenbach, Hervé, Leo Delibes, Emile Jonas, Serpette, etc.; aged 75.—**ETHELBERT NEVIN**, on Feb. 16th, at New Haven, Conn., American composer, who studied in Germany under Klindworth and Bülow, composer of the popular piano-forte piece "Narcissus"; aged 39.—**RAPHAEL MASZKOWSKI**, for many years conductor of the Breslau symphony concerts; aged 63.—**PHILIPPE GILLE**, who wrote many librettis (*Manon*, *Lakmí*, etc.).

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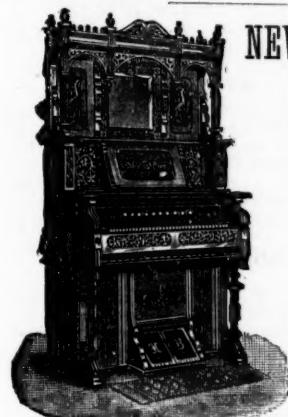
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